Beethowen, Ludwig van
[Quartet, strings, no. 16, op. 135, F major]
Quartet

M
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B42
OP.135
A4
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Edition Eulenburg

No. 4

BEETHOVEN

String Quartet

F major

Op. 135

Ernst Eulenburg Ltd.
London - Zürich - Mainz - New York

Printed in England

Edition Eulenburg

Seinem Freunde Johann Wolfmayer gewidmet

Quartet

No. 17

F major

for

2 Violins Viola and Violoncello

by

Ludwig van Beethoven

Op. 135

Edited by Wilhelm Altmann

CDN. PRICE 3.75
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INTERNATIONAL
MUSIC SALES

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Edition Eulenburg GmbH., Zürich
Ernst Eulenburg & Co. GmbH., Mainz
Edition Eulenburg Inc., New York

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I. Allegretto 1

II. Vivace 10

III. Lento assai, cantante e tranquillo 17

IV. DER SCHWER GEFASSTE ENTSCHLUSS.
Grave, ma non troppo tratto—Allegro 20

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BEETHOVEN, QUARTET IN F MAJOR OP. 135

The quartet in F major, op. 135, was Beethoven's main work in the year 1826. According to his letter to Haslinger of October 13th the work was already finished. It was intended to be short, in three movements only.

The autograph score of the Finale is to be found in the music collection of the Royal Library, Berlin (presented by Prof R. Wagener).

The first edition which appeared in September 1827 bears the following heading: — Quatuor pour 2 Violons, Alto et Violoncelle, Composé et Dédié à son ami Jean Wolfmeier par Louis van Beethoven. Partition. Oeuvre posthume. Propriété des éditeurs. Oeuv. 135 No. 17 des Quatuors. Berlin chez Ad. Mt. Schlesinger, etc. (Edition Nr. 1448; of Parts 1444.)

The publisher Schlesinger, introduced by Karl Holz, had seen Beethoven in September 1826, and had already discussed business with regard to the work, which was as yet unfinished. Beethoven however placed it with the firm of Tendler & Manstein of Vienna for the sum of 80 ducats. He sent the quartet to these publishers on October 30th 1826 from Gneixendorf. The parts were in the composer's own hand-writing and the 1st Violin part bears this date.

It must also by mentioned that although this F major quartet is Beethoven's last work in this form, the final movement of the B flat quartet op. 130 was written still later, and was completed by November 1826.

In his chronological index, No. 262, W. A. Thayer gives the following interesting details with regard to the heading of the Finale:

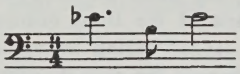
". . . . . In the spring of 1823 Beethoven's »Frau Schnaps« wrote in a diary":

"It is Saturday today and I must have some more money — It must be."

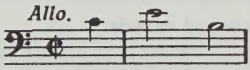
In a similar book of July 1826, C. Holz wrote:

"I gave the note to Dembscher; he laughed and asked if it must be?"

In a volume of December 1826 we find in Beethoven's own writing:

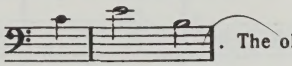


Must it be?



It must be

A lot follows written by Schuppanzigh and Schindler, and at the end Schindler writes:



"It must be"

is again after her week's money . . ."

Schindler mentions that this last circumstance caused Beethoven to compose the Finale; Holz contests this and relates the following in Vol. 3 of Gassner's Journal for German Musical Societies and Amateurs (1843, page 134; quoted

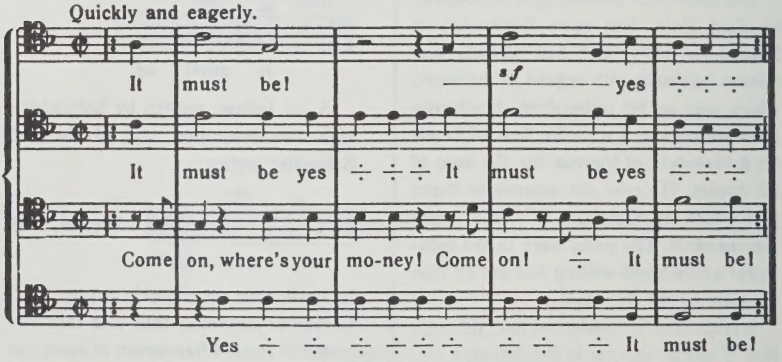
in Vol. 5 of Thayer's Life of Beethoven, page 301):

"Beethoven had just finished his quartet in B flat, (dedicated to Prince Galizin) and had given it to his friend Schuppanzigh for first performance, who promised it a fine reception. Beethoven, therefore, was annoyed to hear, after the production, that a well-known and opulent musical amateur D*** of Vienna was not present, but had asserted that he could have the work performed by better artists in his own intimate circle of friends, and that he could easily get the manuscript from B. This gentleman approached Beethoven shortly afterwards through a third party, and asked the composer for the parts of the latest quartet. Beethoven replied saying he would be willing to send the parts if Schuppanzigh would accept 50 fl. for the loss of giving the first performance. Unpleasantly surprised at this message, D*** remarked to the bearer of the note: »If it must be —!« This answer was repeated to Beethoven, who laughed heartily, and immediately composed the canon: »It must be! It must be! —«

From this canon the Finale of the last quartet in F major was composed, in the late Autumn of 1826, and was entitled, »The difficult resolve«."

The inner connection between this anecdote and the statement by C. Holz of July 1826 mentioned above, is quite plain.

Here we may give the following little four-part movement, handed down in facsimile by Holz, and which Thayer, Wasilewski and Hugo Riemann consider to be a canon. — Strangely enough, all the voices are written in the same clef.



It is worthy of note that, whereas the interval of a third is always used on the words "It must" both in the diaries and in the quartet itself, the interval of a fourth appears in the above extract, at the second entry.

April 1911

Prof. Dr. Wilh. Altmann

BEETHOVEN, QUARTETT F DUR, OP. 135

Das Quartett op. 135 in F-dur ist die Hauptarbeit Beethovens im Jahre 1826; nach seinem Briefe an Haslinger vom 13. Oktober hatte er es damals schon fertig. Er hatte es von vornherein kurz angelegt und zunächst nur auf drei Sätze berechnet.

Die autographe Partitur des Finale befindet sich in der Musiksammlung der Königl. Bibliothek zu Berlin (Geschenk von Prof. R. Wagener).

Die im September 1827 erschienene Erst-Ausgabe hat den Titel: Quatuor pour 2 Violons, Alto & Violoncelle, Composé & Dédié à son ami Jean Wolfmeier par Louis van Beethoven. Partition. Oeuvre posthume. Propriété des éditeurs. Oeuv. 135 No. 17 des Quatuors. Berlin chez Ad. Mt. Schlesinger etc. (Verlags-No. 1448, bzw. der Stimmen 1444.)

Der Musikverleger Schlesinger war, von Karl Holz eingeführt, im September 1826 bei Beethoven gewesen, und hatte mit ihm bereits über dieses damals noch nicht vollendete Quartett verhandelt, für das er ein Honorar von 80 Dukaten bei der Firma Tendler & Manstein in Wien hinterlegte. An diese sandte es Beethoven am 30. Oktober 1826 von Gneixendorf aus. Dieses Datum trägt auch die I. Violine der von ihm eigenhändig geschriebenen Stimmen.

Erwähnt sei noch, daß, wenn auch dieses F-dur-Quartett Beethovens letztes Werk dieser Gattung ist, der Schlußsatz des B-dur-Quartetts op. 130 noch später entstanden und im November 1826 vollendet worden ist.

W. A. Thayer gibt in seinem Chronol. Verz. unter No 262 hinsichtlich der Überschrift des Schlußsatzes folgende interessante Details:

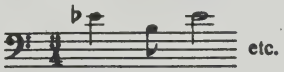
„. . . . . In einem Konversations-Hefte aus dem Frühjahr 1823 schreibt Beethovens alte »Frau Schnaps«“:

"Es ist heute Samstag und ich muss wieder Geld haben. — Es muss seyn."

In einem ähnlichen Hefte vom Juli 1826 schreibt C. Holz:

„Dem [Hofkriegsagenten] Dembscher habe ich das Billet gegeben; er lachte und fragte, ob es sein muss?“

In einem Hefte vom Dezember 1826 steht von Beethovens Hand:



Muss es seyn?

Es muss seyn

Darauf folgt Mehreres von Schuppanzigh und Schindler geschrieben, welches in Schindlers Schrift so schließt:

Die Alte „Es muss seyn“ braucht wieder ihr Wochengelt . . .“

Schindler erwähnt, daß letzterer Umstand Beethoven zur Komposition des Finales angeregt habe; Holz bestreitet dies, erzählt vielmehr im 3. Bande von Gaßners Zeitschrift für Deutschlands Musikvereine und Dilettanten (1843,

S. 134; im 5. Bande von Thayers Beethovens Leben S. 301 wieder abgedruckt):

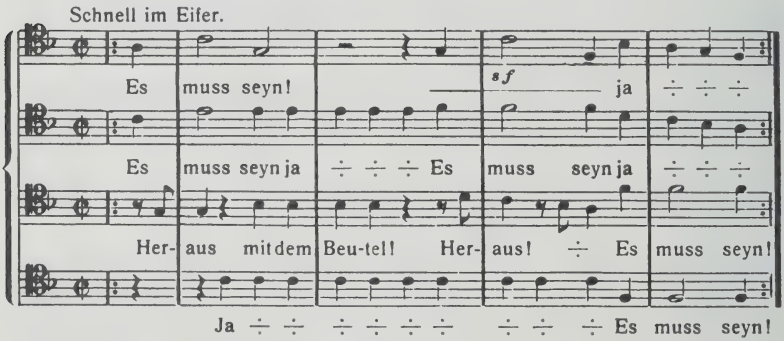
„Beethoven hatte eben sein Quartett in B (dem Fürsten Galizin gewidmet) vollendet, und überließ das Manuscript seinem Freunde Schuppanzigh zur ersten Aufführung, womit sich dieser eine reichliche Einnahme versprach. Um so mehr ärgerte sich Beethoven, als er nach der Produktion erfuhr, daß sich ein in Wien bekannter wohlhabender Musikliebhaber D*** dabei nicht einfand, indem er behauptete, er könne dieses Quartett in der Folge im eigenen Cirkel und von tüchtigeren Künstlern aufführen lassen; das Manuscript von B. zu erhalten, halte ihm nicht schwer. Dieser Herr wandte sich nun wirklich in kurzer Zeit durch die Fürsprache eines Freundes an Beethoven und ließ ihn um die Stimmen zu dem neuesten Quartett ersuchen. Beethoven erklärte ihm hierauf schriftlich, er wolle die Stimmen schicken, wenn Schuppanzigh für die erste Aufführung mit 50 fl. entschädigt würde. Ganz unangenehm überrascht sagte nun D*** dem Überbringer des Billets: »Wenn es sein muss —!« Diese Antwort wurde Beethoven hinterbracht, worüber er herzlich lachte, und augenblicklich den Canon niederschrieb:

»Es muss seyn! Es muss seyn! —«

Aus diesem Canon entstand im Spätherbste des Jahres 1826 das Finale seines letzten Quartettes in F-dur, welches er überschrieb: »Der schwer gefasste Entschluß«."

Der innere Zusammenhang dieser Anekdote mit jener oben erwähnten Äußerung von C. Holz d. d. Juli 1826 ist ersichtlich.

Hierzu gehört folgender von Holz im Faksimile mitgeteilter vierstimmiger kleiner Satz, welchen Thayer, Wasilewski und Hugo Riemann für einen Kanon ansehen. — Auffällig ist, daß alle Stimmen den gleichen Schlüssel haben.



Bemerkenswert ist, daß, während die Notierungen in den Konversationsheften, wie das Thema im Quartett bei den Worten: „Es muß" jedesmal einen Terzenschritt zeigen, in dem mitgeteilten Satze jedoch zum zweiten Male ein Quartensprung eintritt.

April 1911

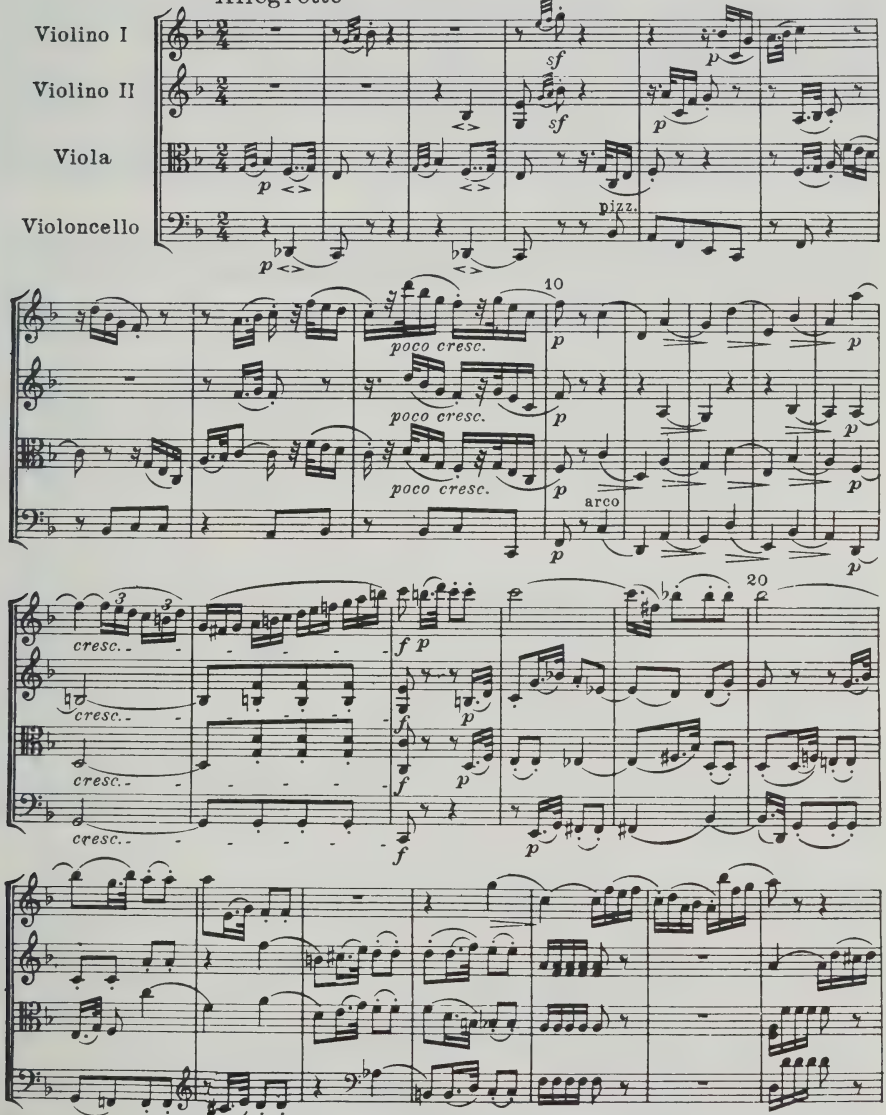
Prof. Dr. Wilh. Altmann

Quartet

I

L. van Beethoven, Op. 135
1770 - 1827

Allegretto



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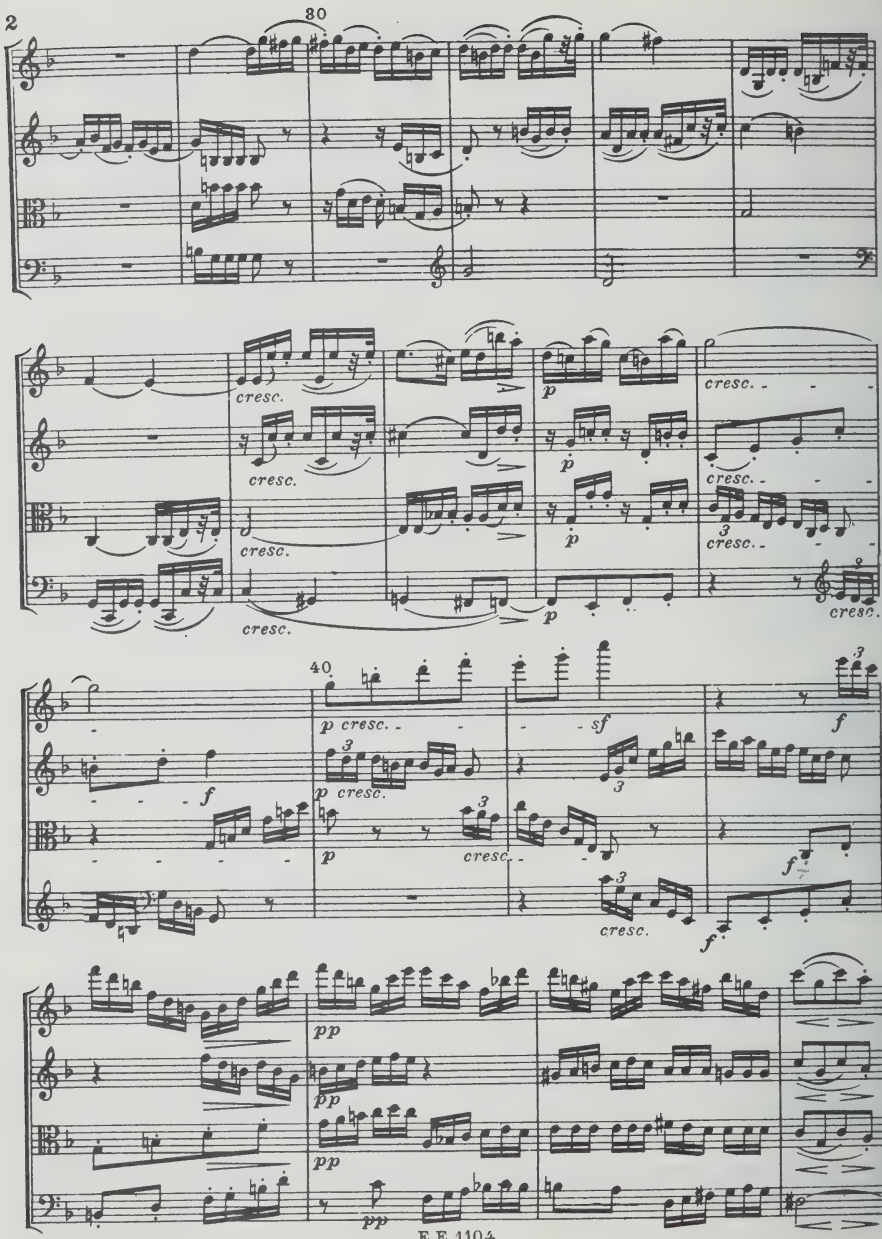
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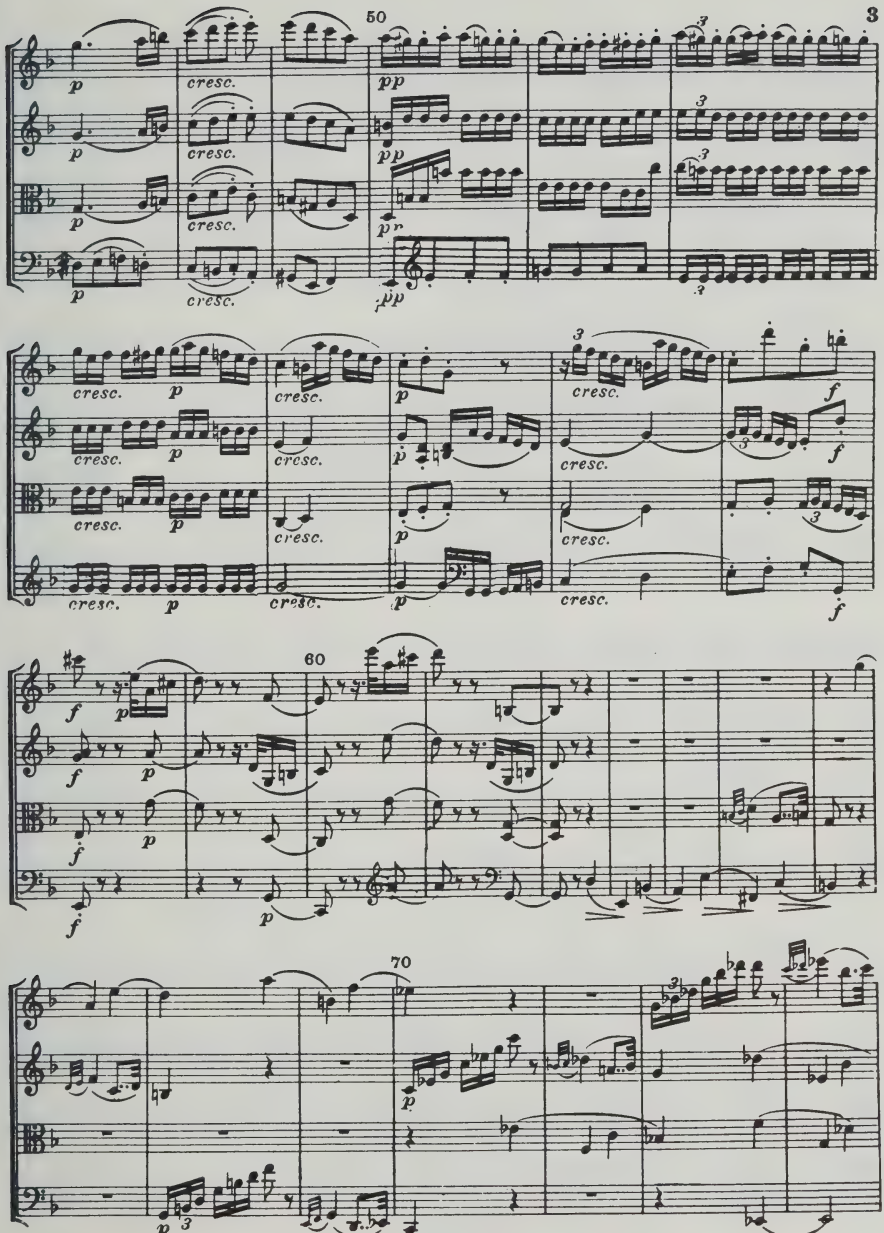
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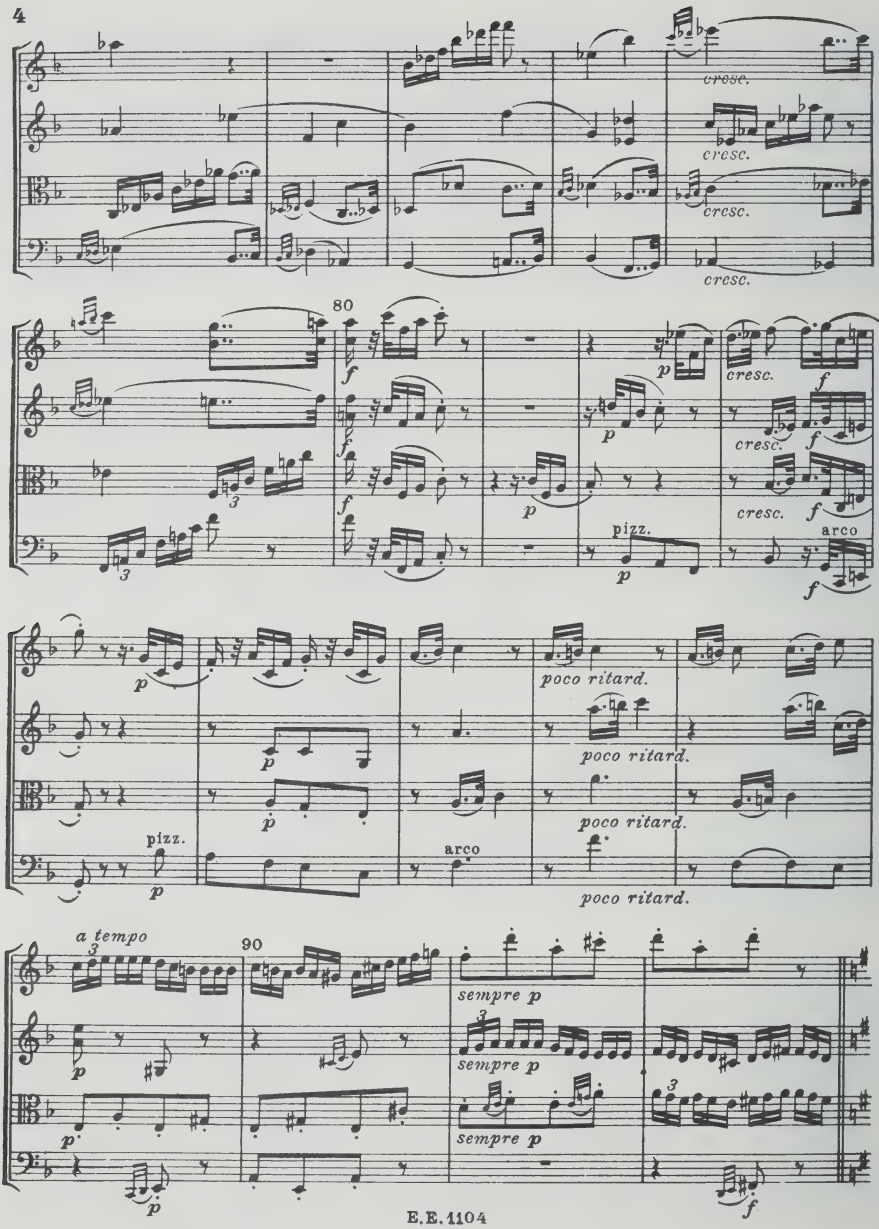
cresc.
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f
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cresc.
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cresc.
f
cresc.
f
pizz.
p
arco
f
p
poco ritard.
p
poco ritard.
p
poco ritard.
pizz.
p
arco
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sempre p
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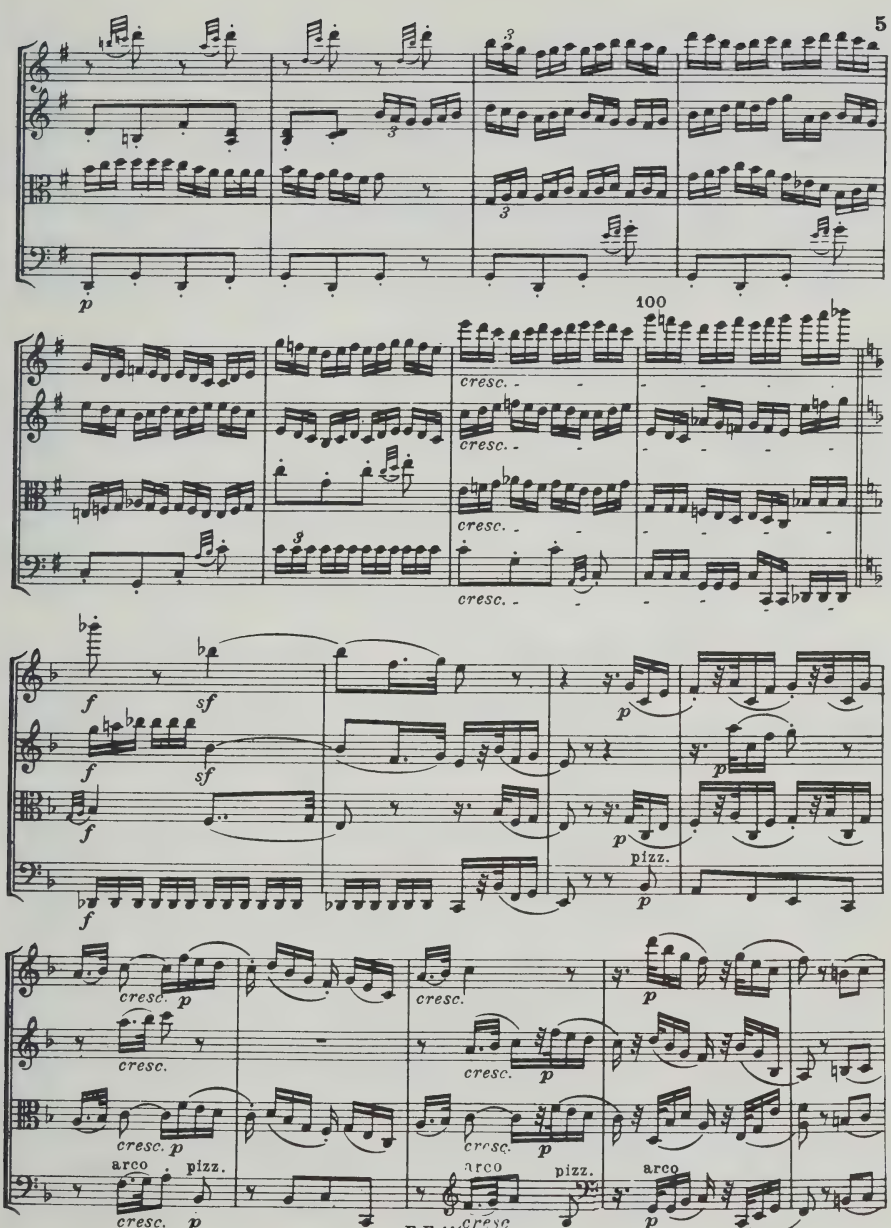
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arco
pizz.
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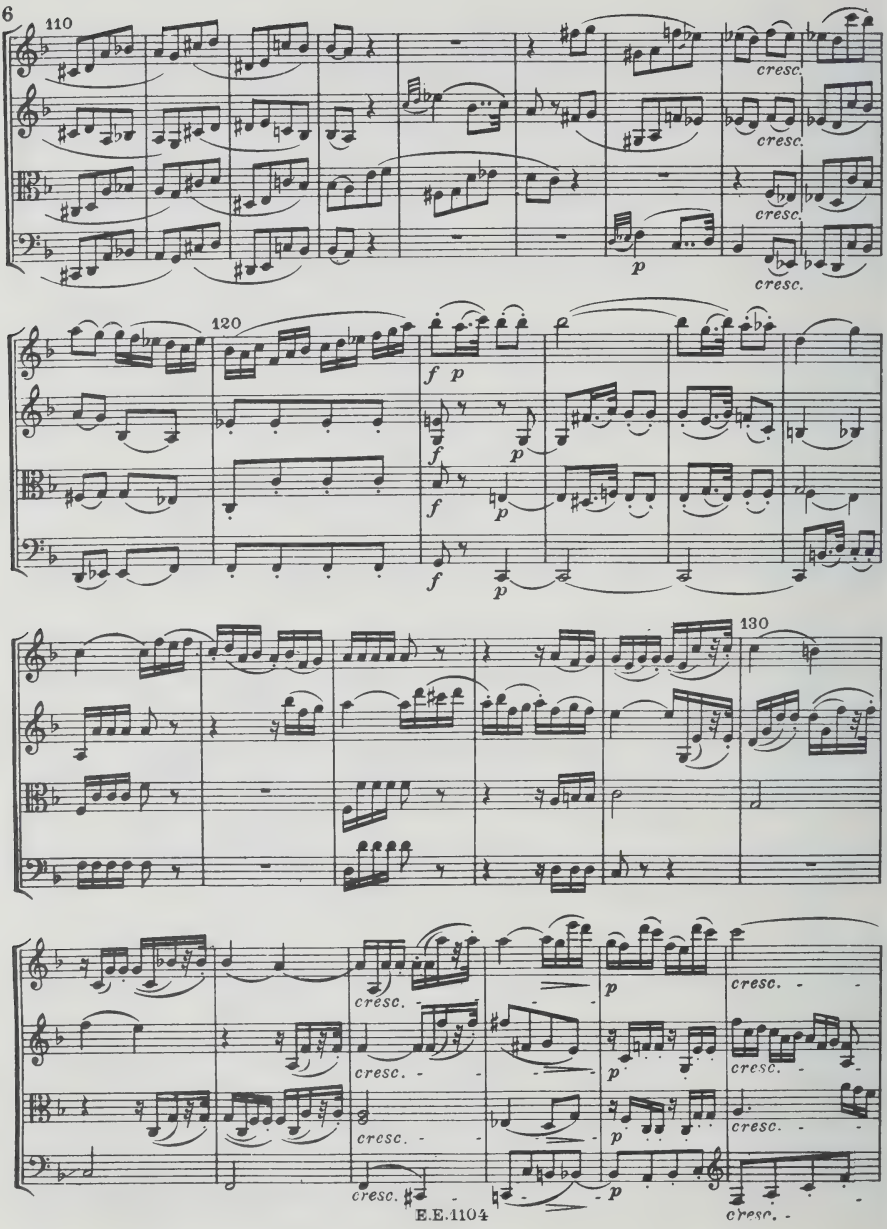
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p
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f p
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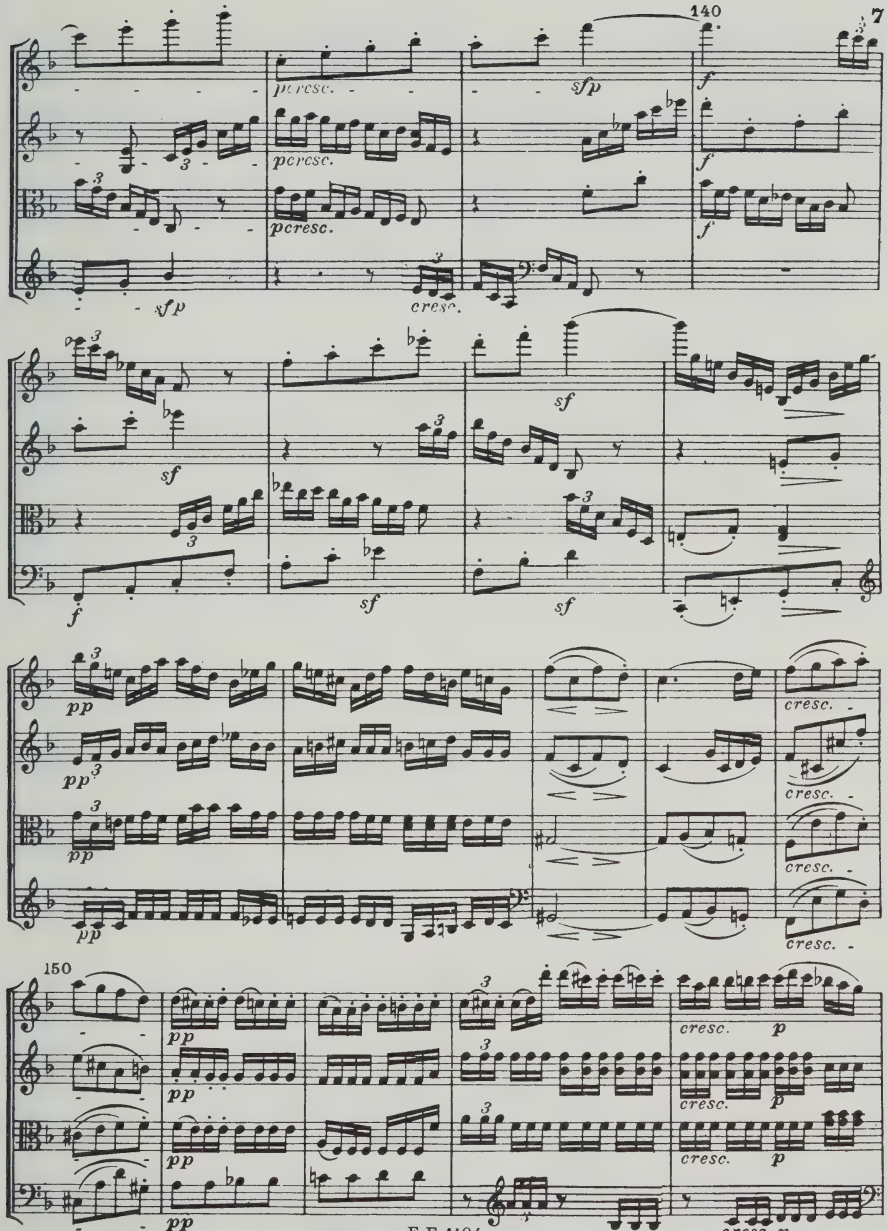
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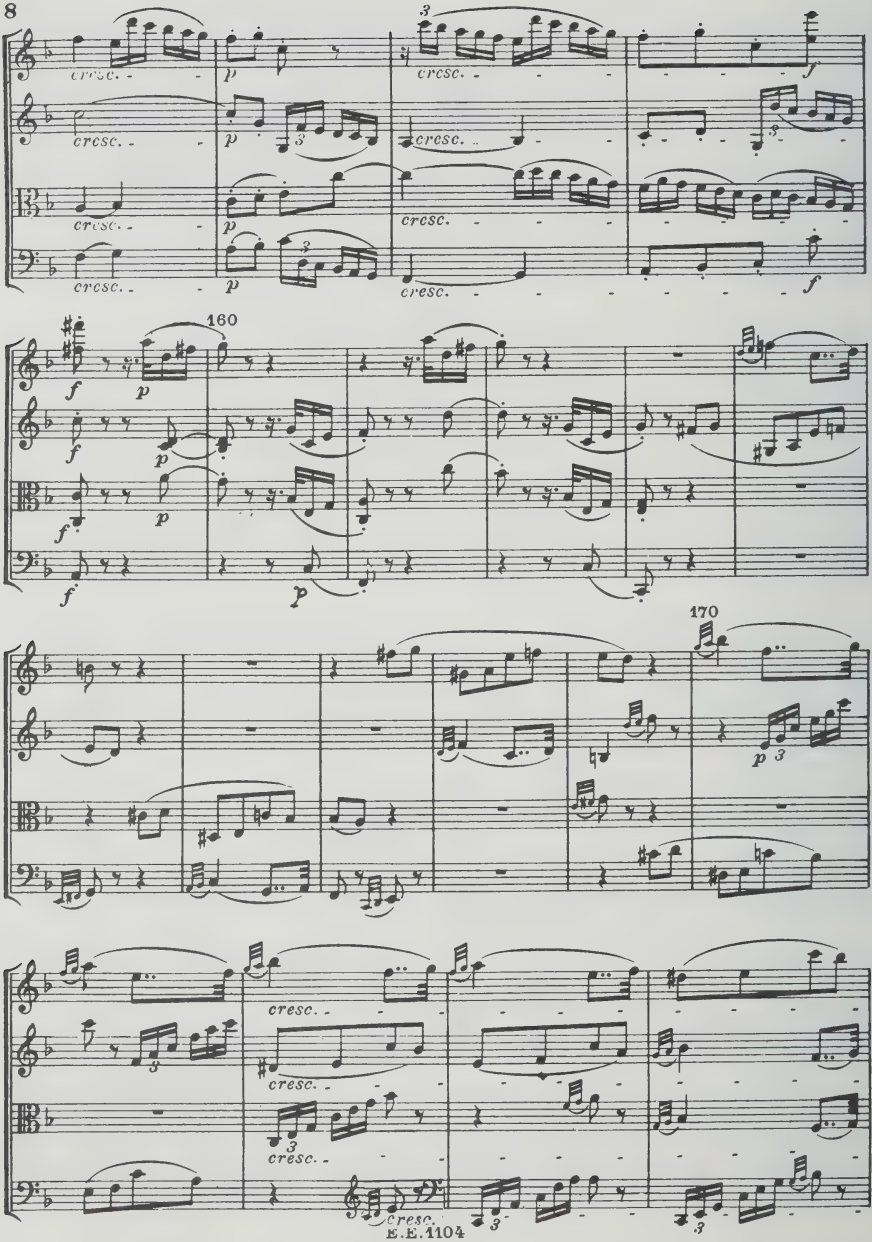
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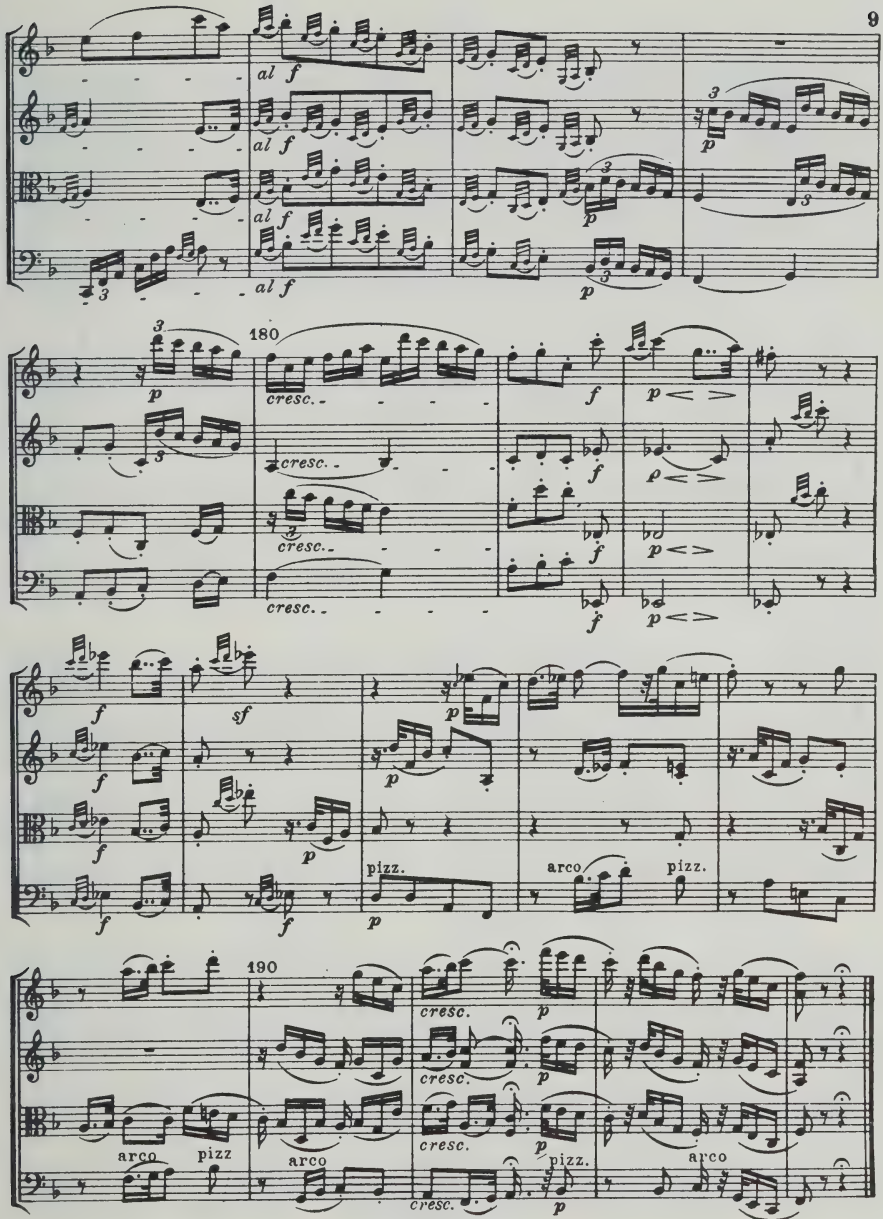
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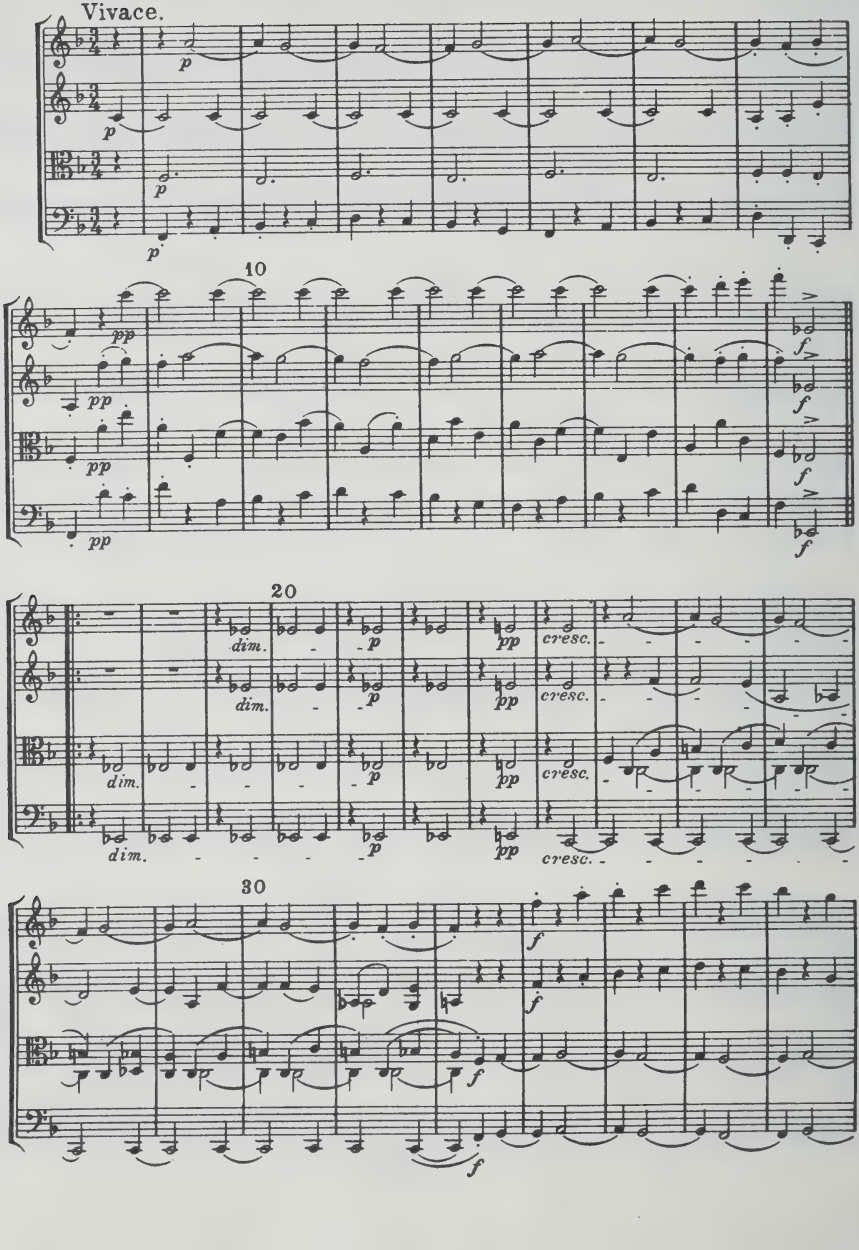
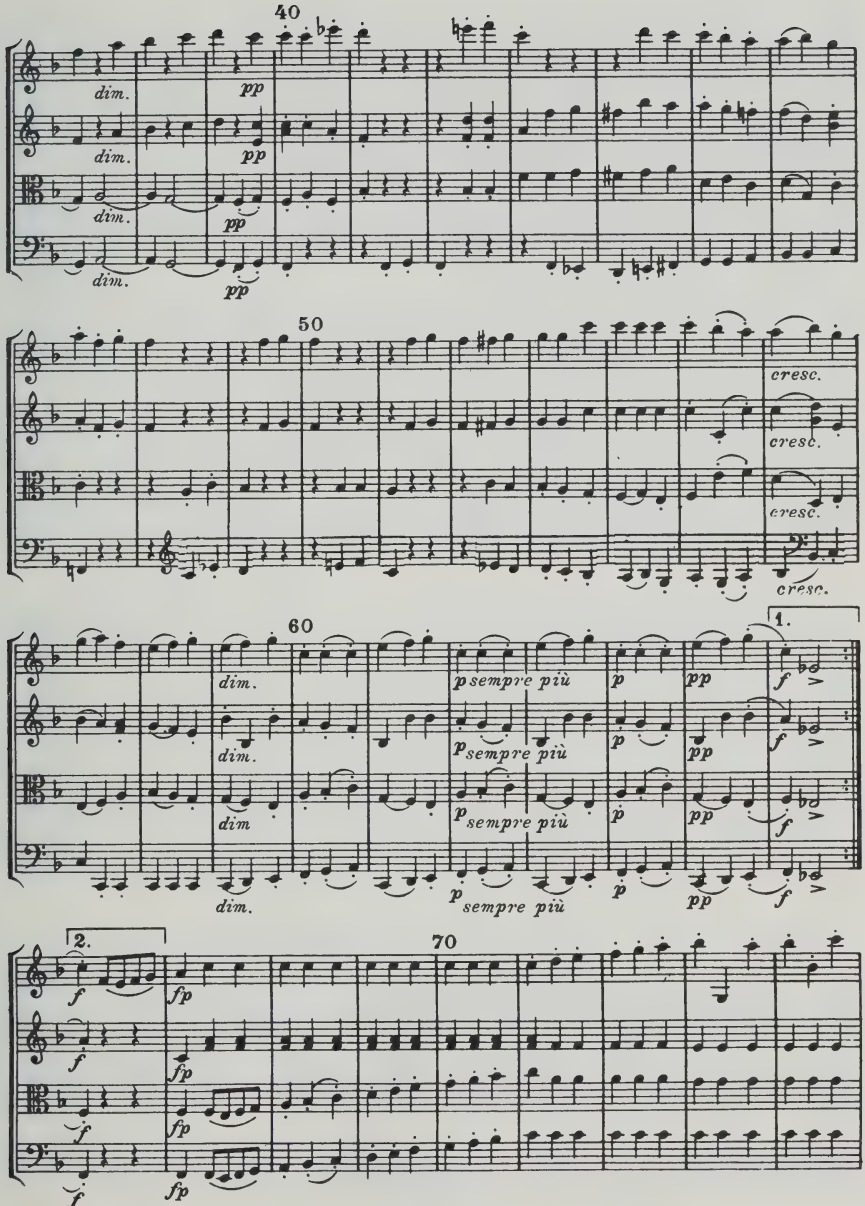
II




40
dim.
pp
50
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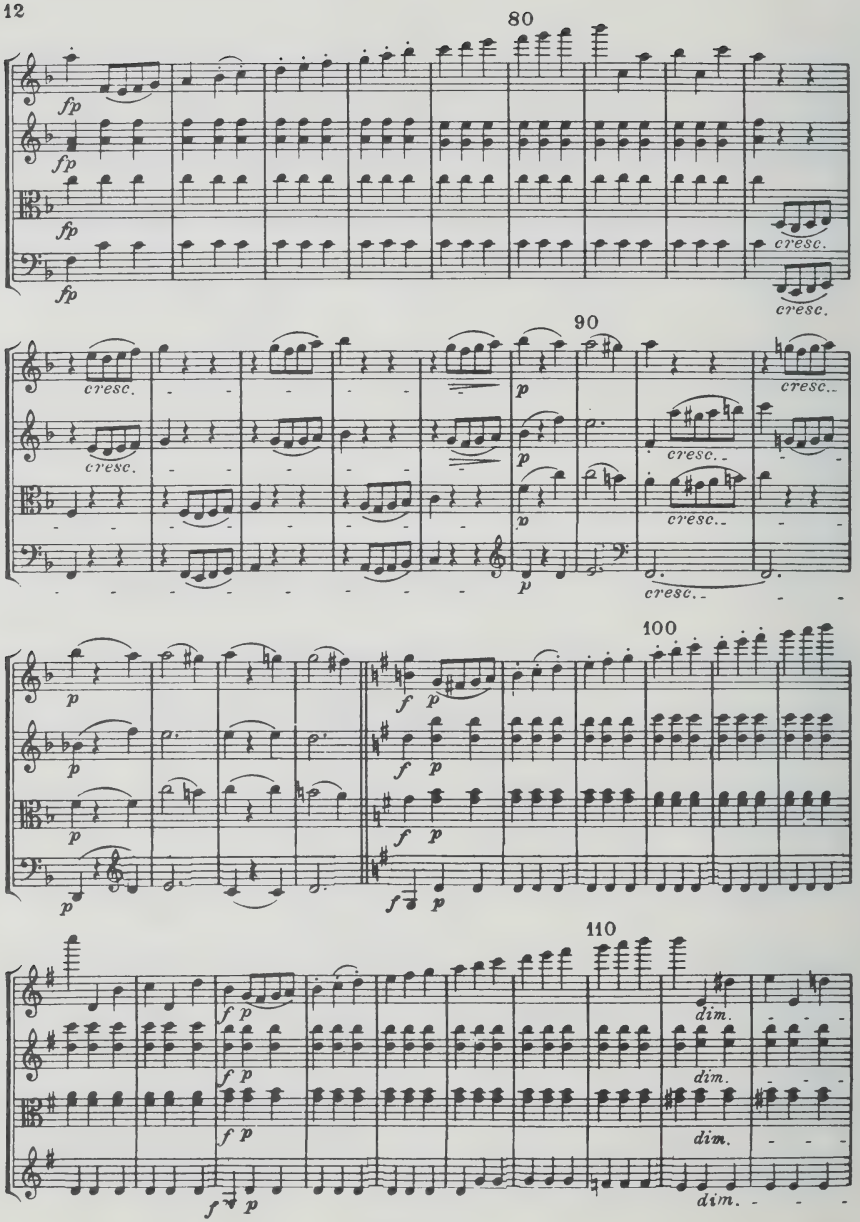
60
1.
p sempre più
2.
70
fp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fp
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cresc.
cresc.
90
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p
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100
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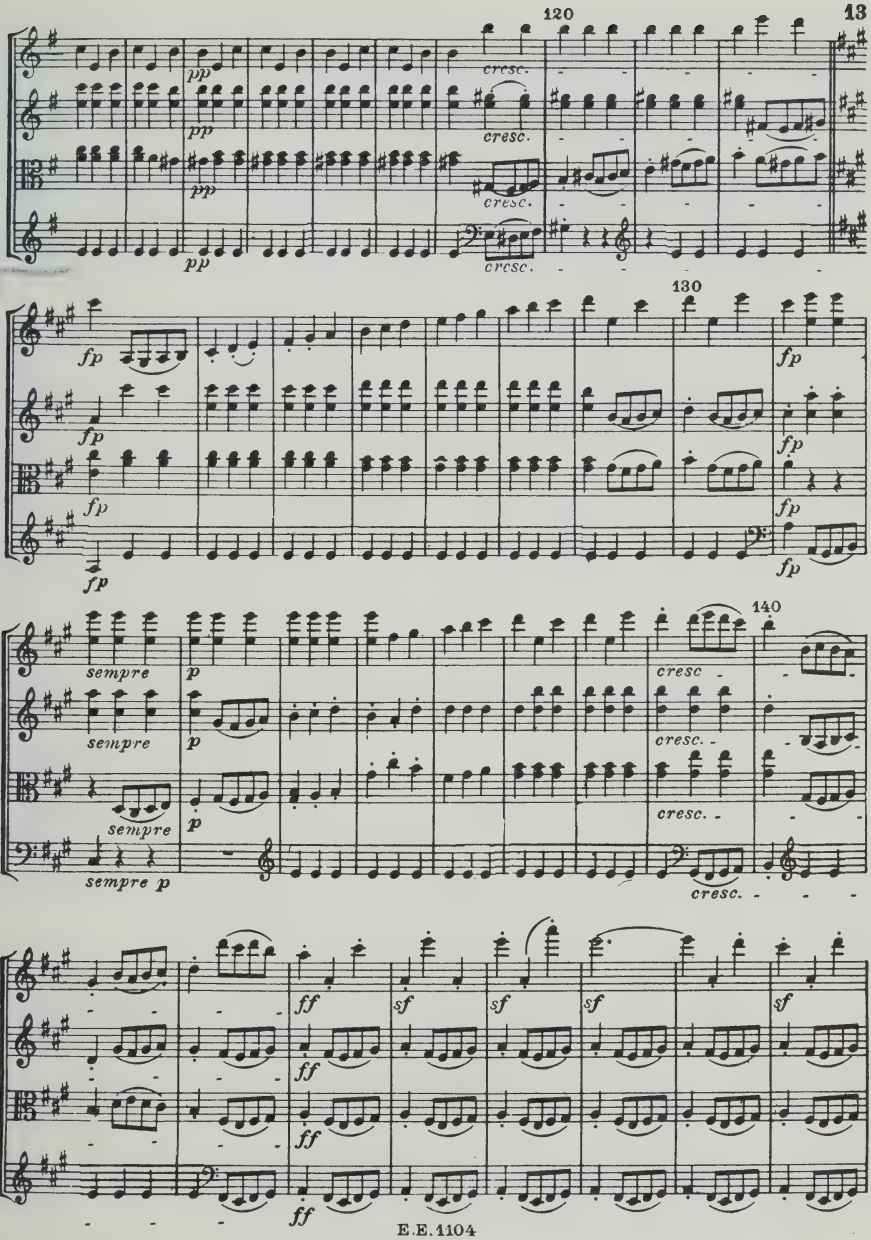
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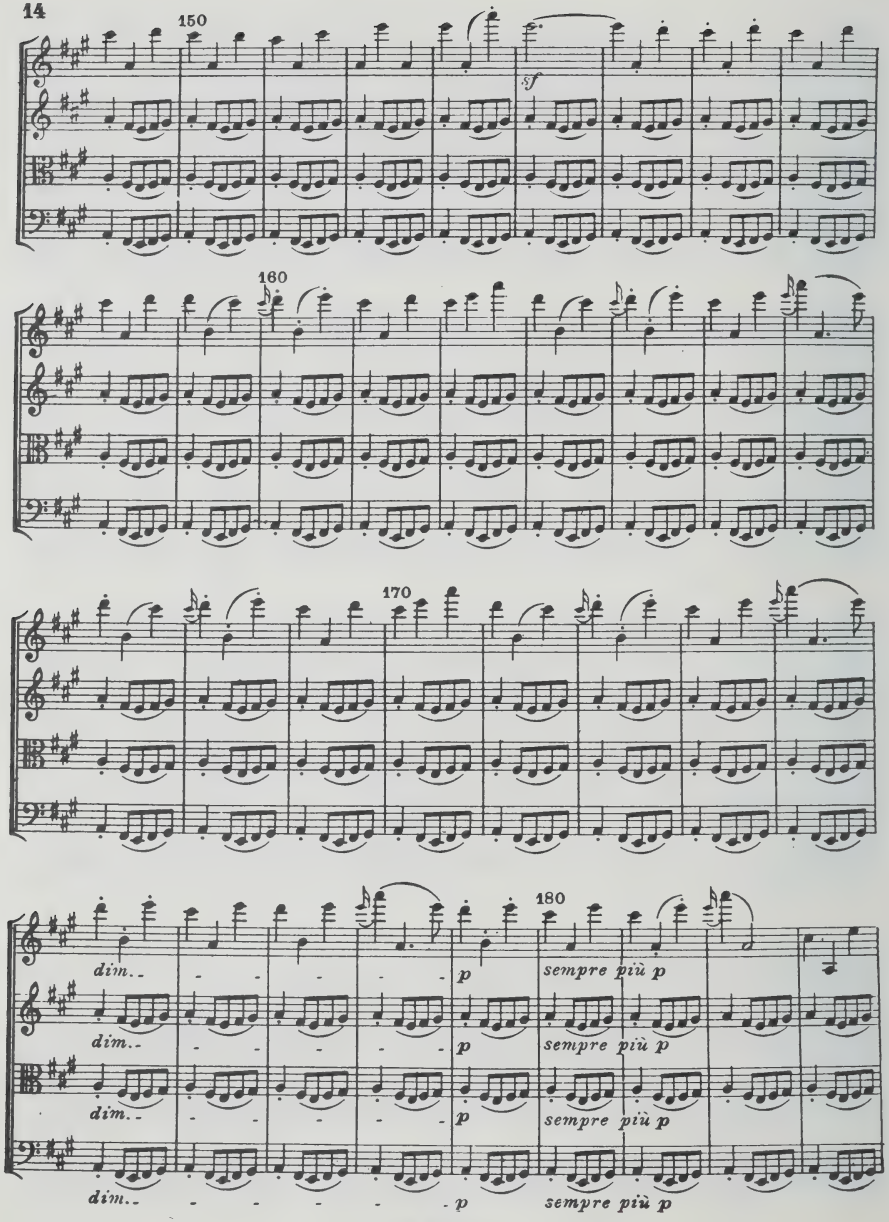
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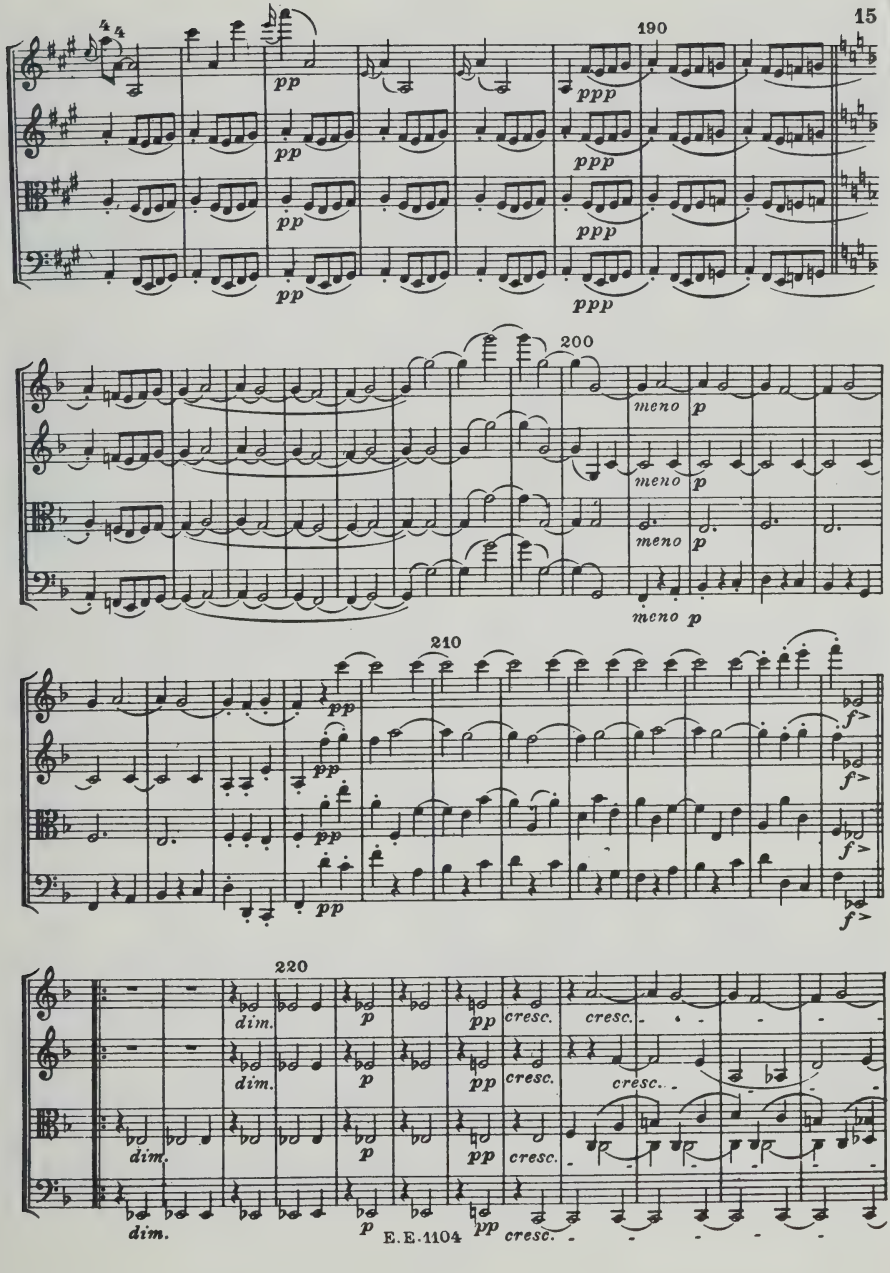
190
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200
meno p
210
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220
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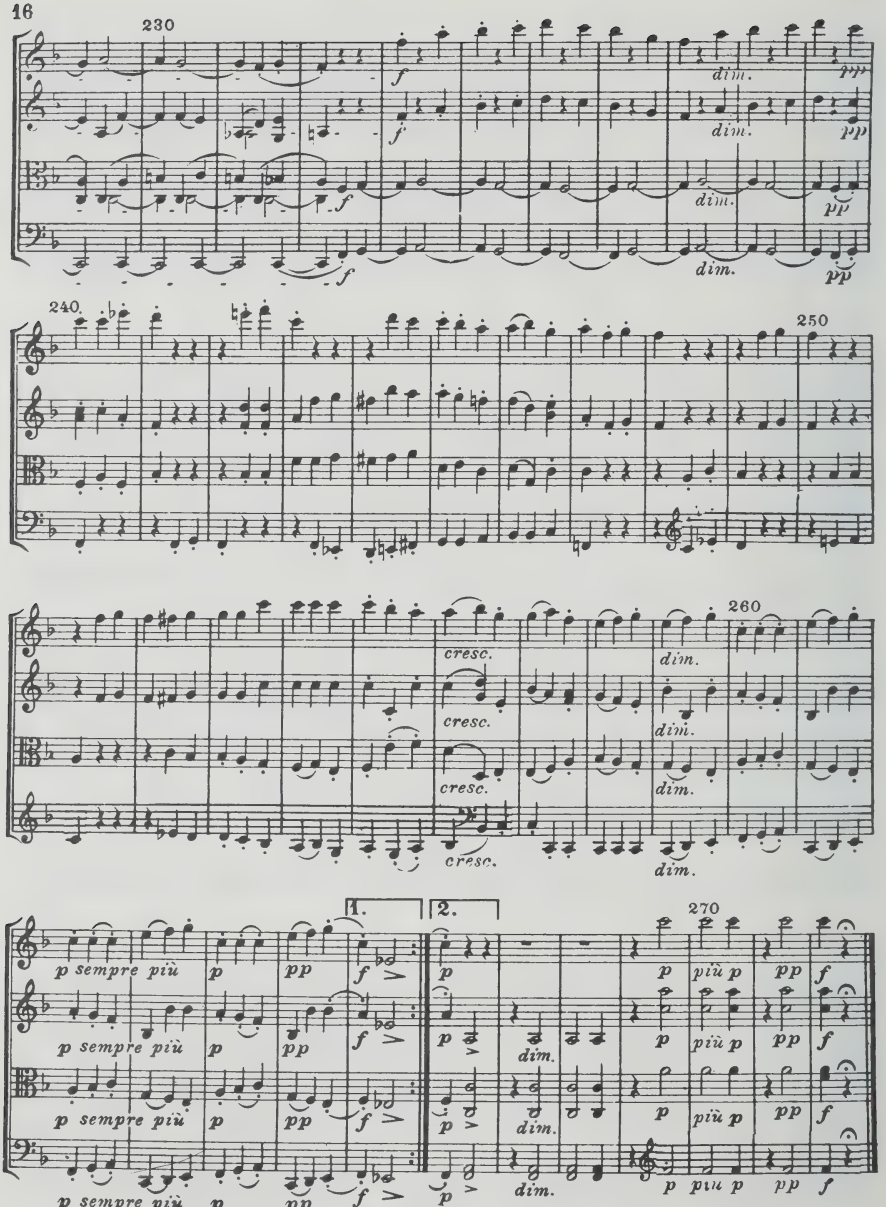
230
240
250
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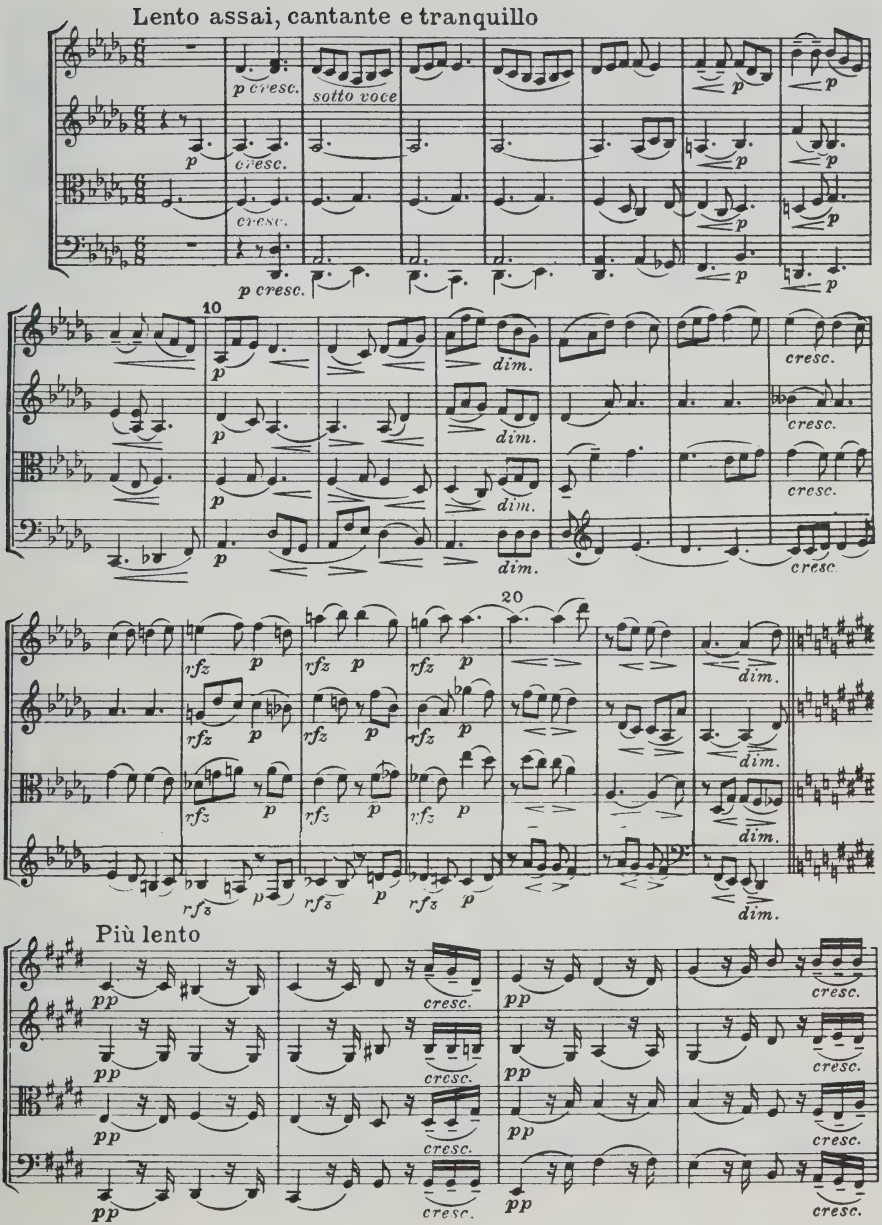
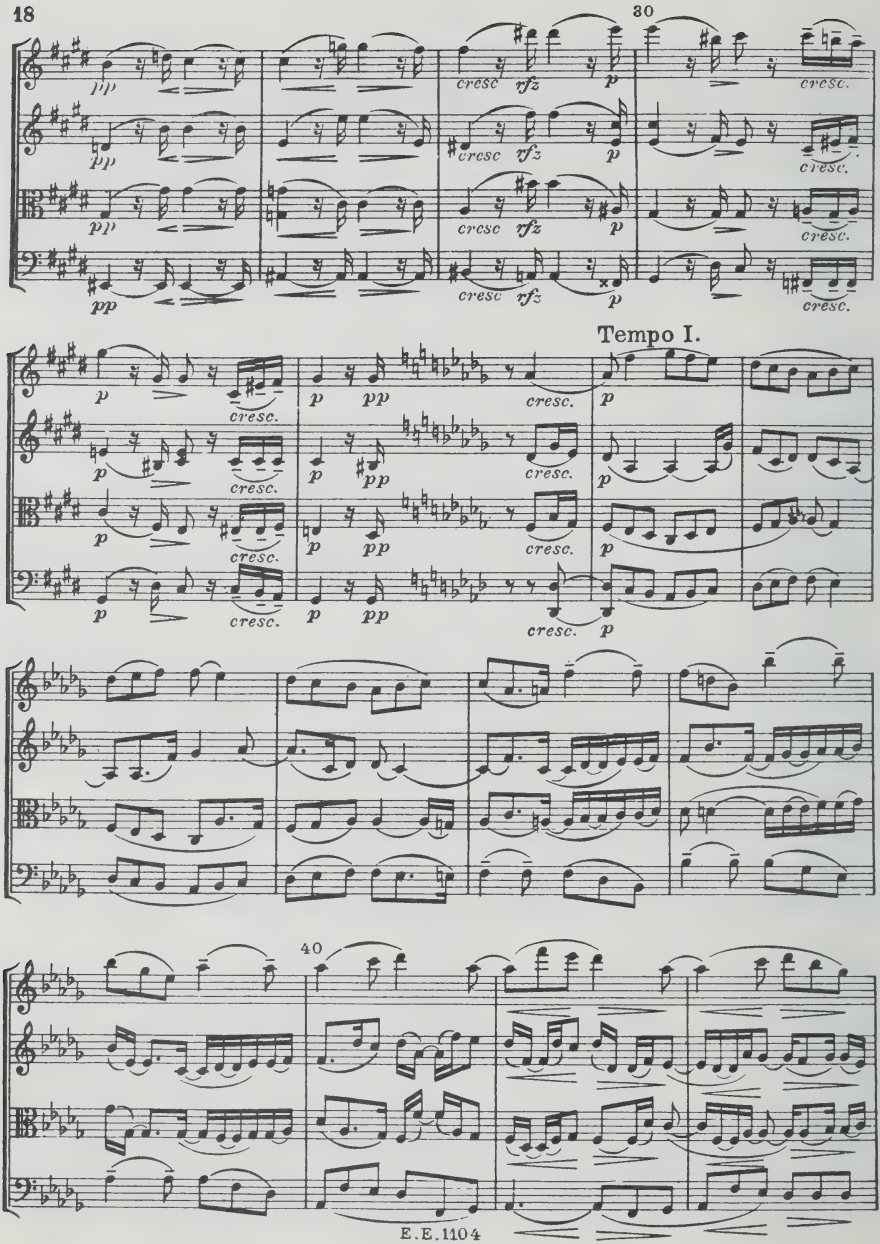
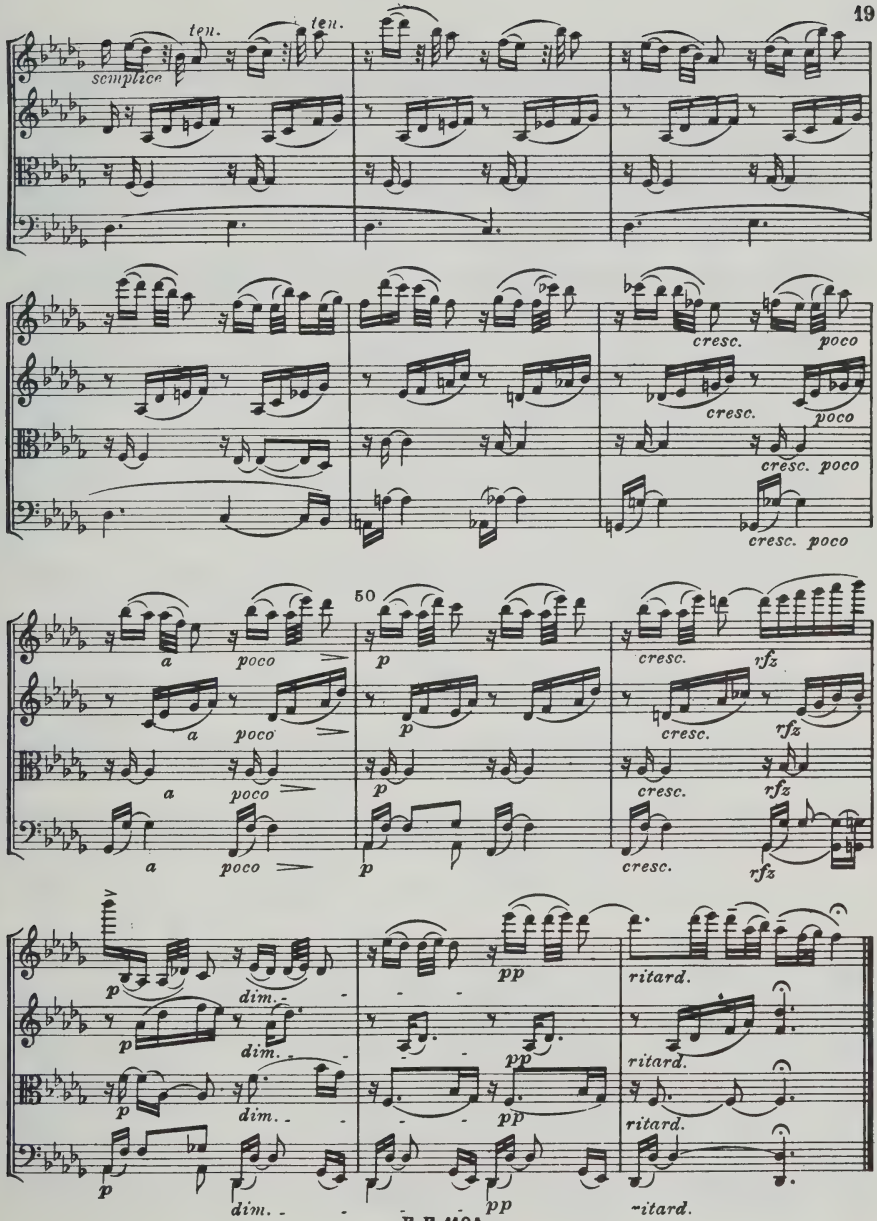
270
cresc.
dim.
1.
2.
p sempre più
E.E.1104


Lento assai, cantante e tranquillo
p cresc.
sotto voce
cresc.
10
dim.
cresc.
20
rfz
Più lento
pp


30
cresc
cresc.
Tempo I.
40


ten.
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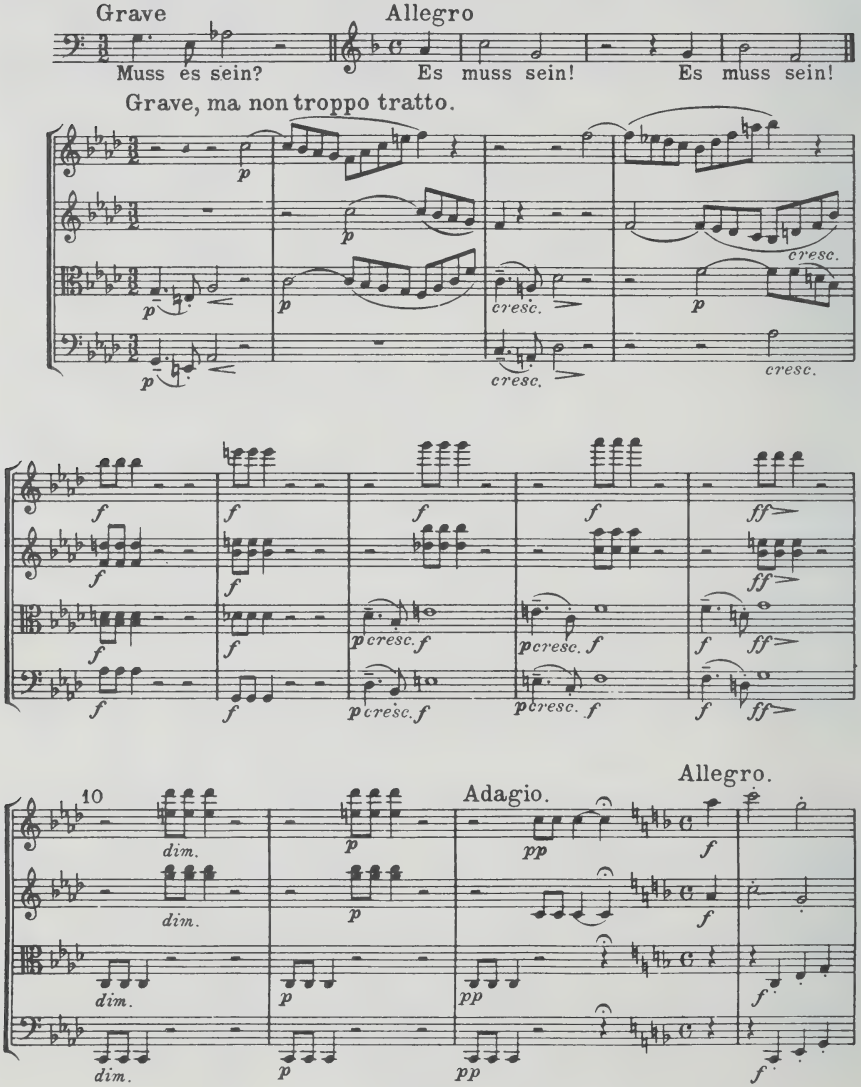
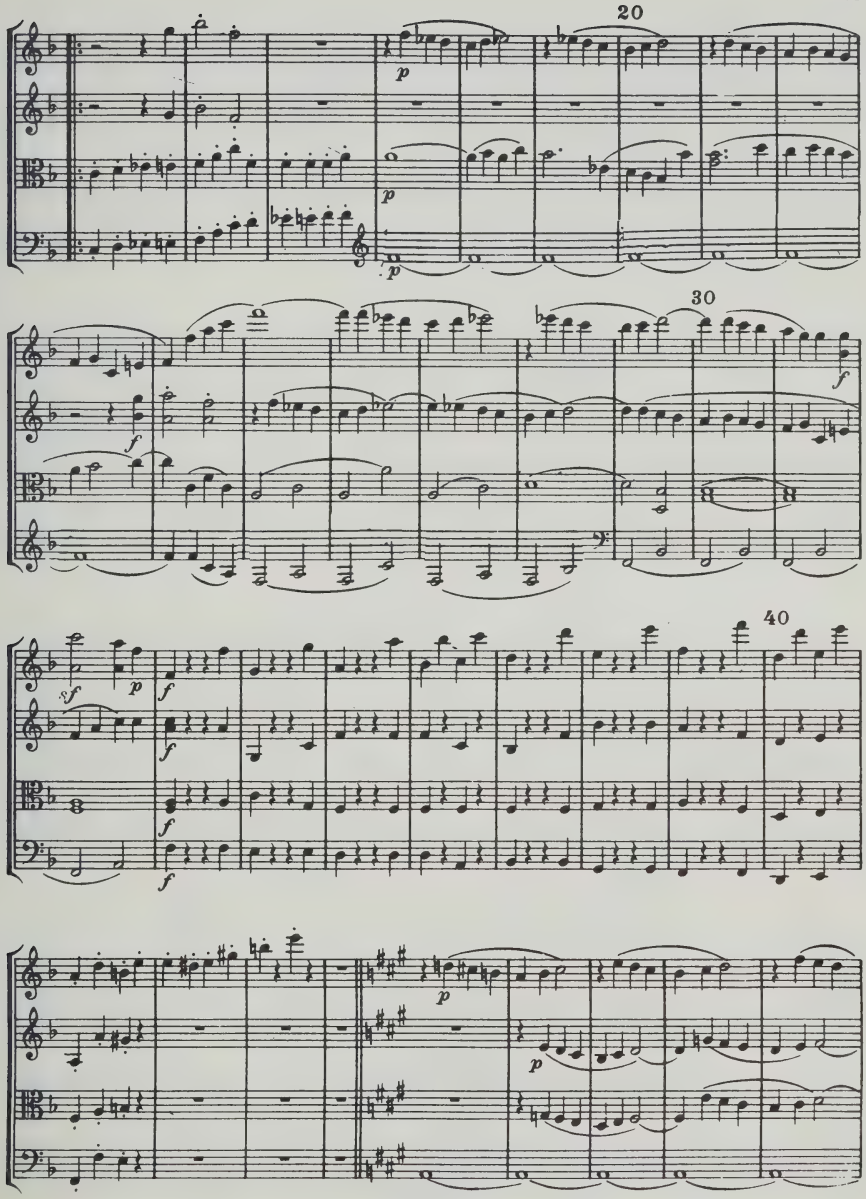
IV

Der schwer gefasste Entschluss.

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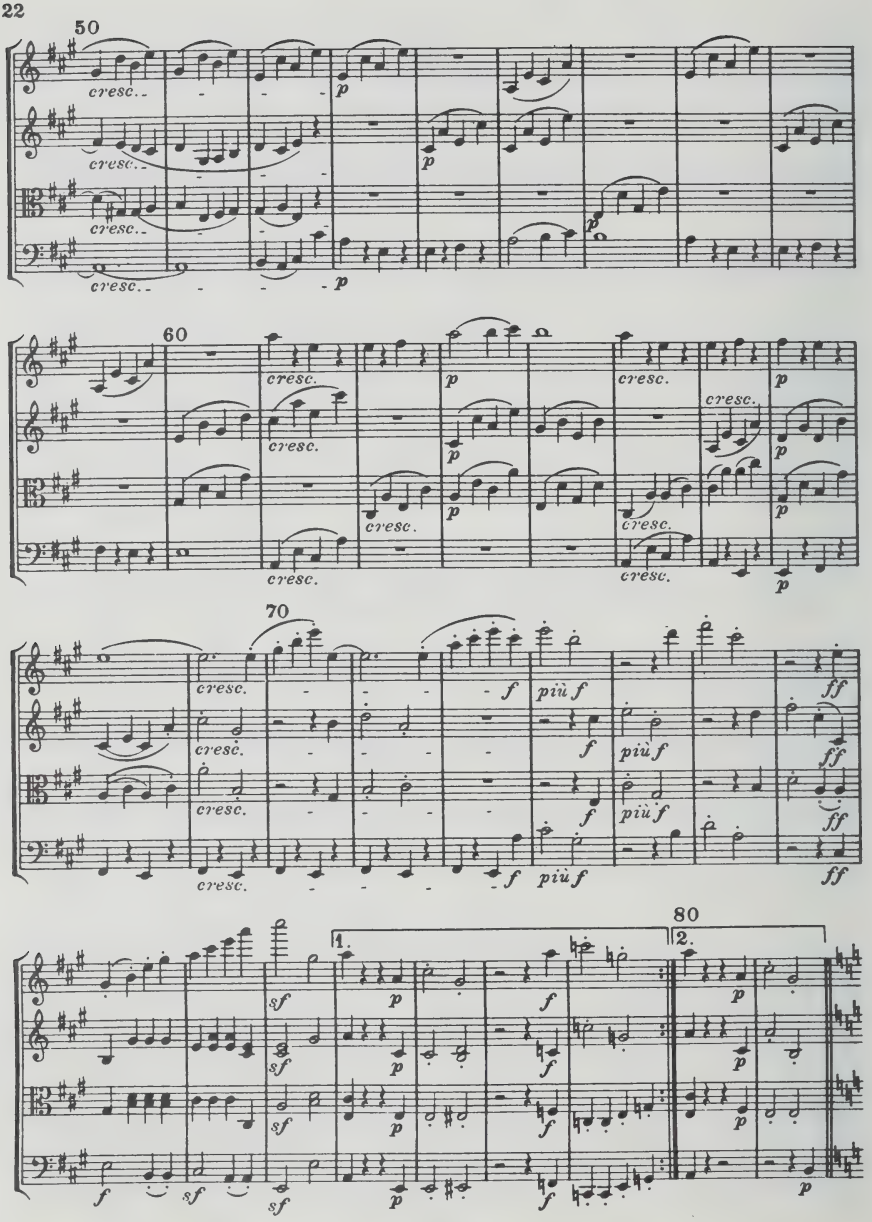
50
cresc.
p
60
70
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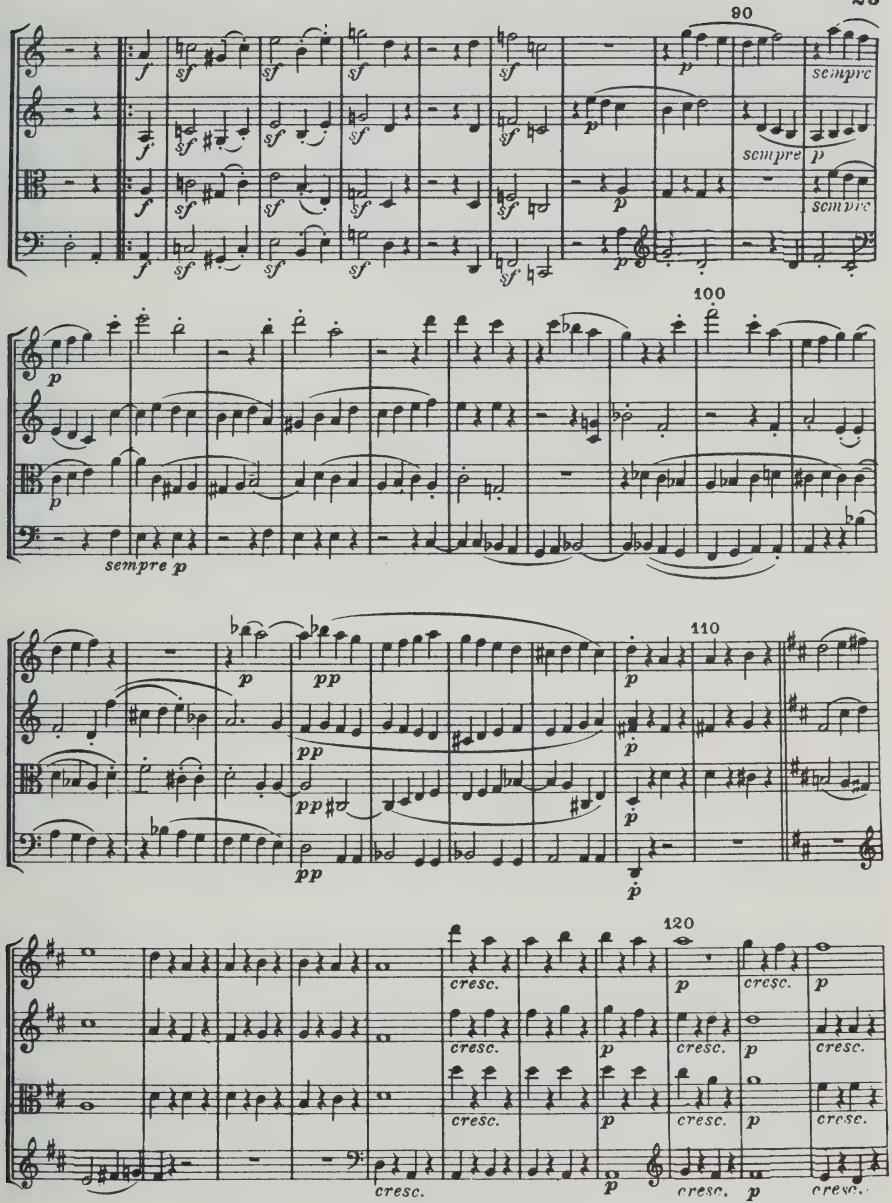
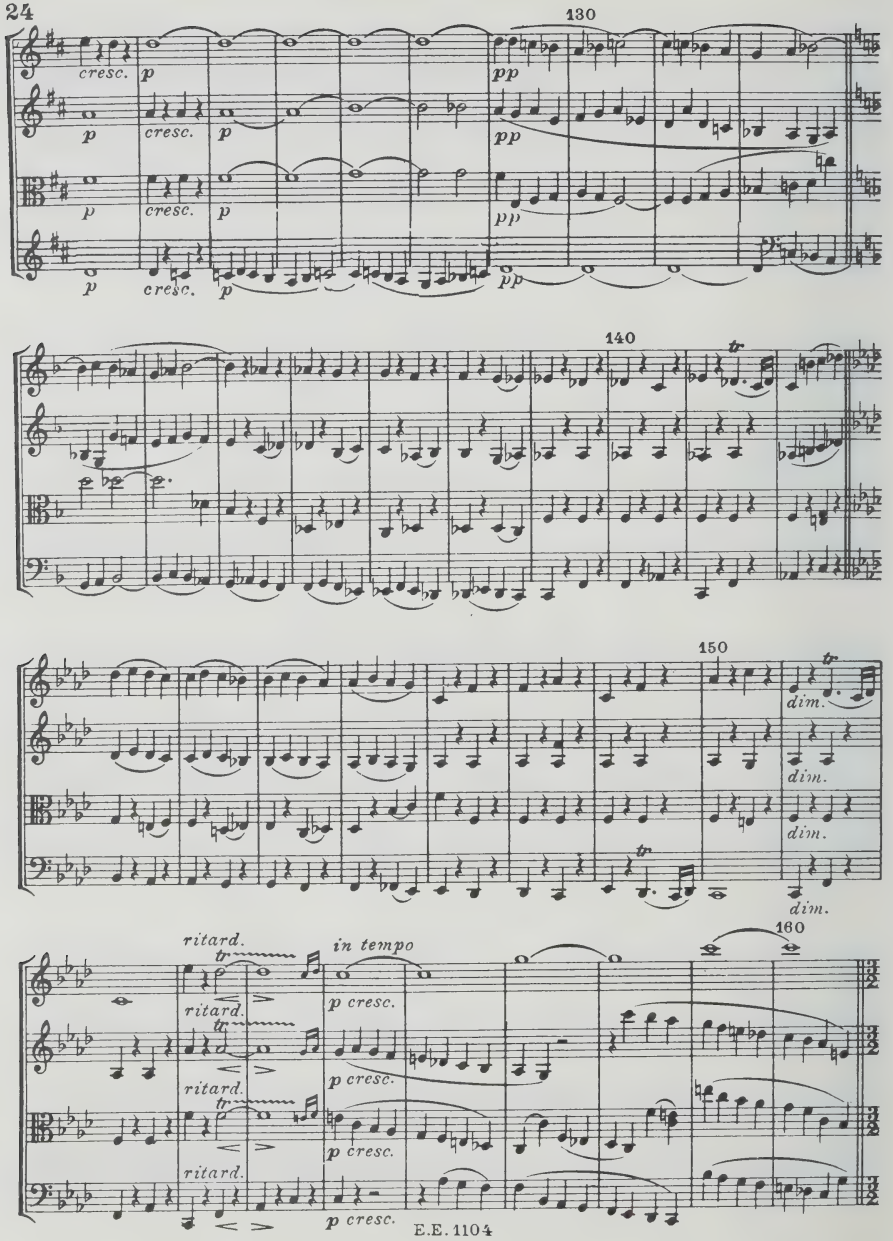
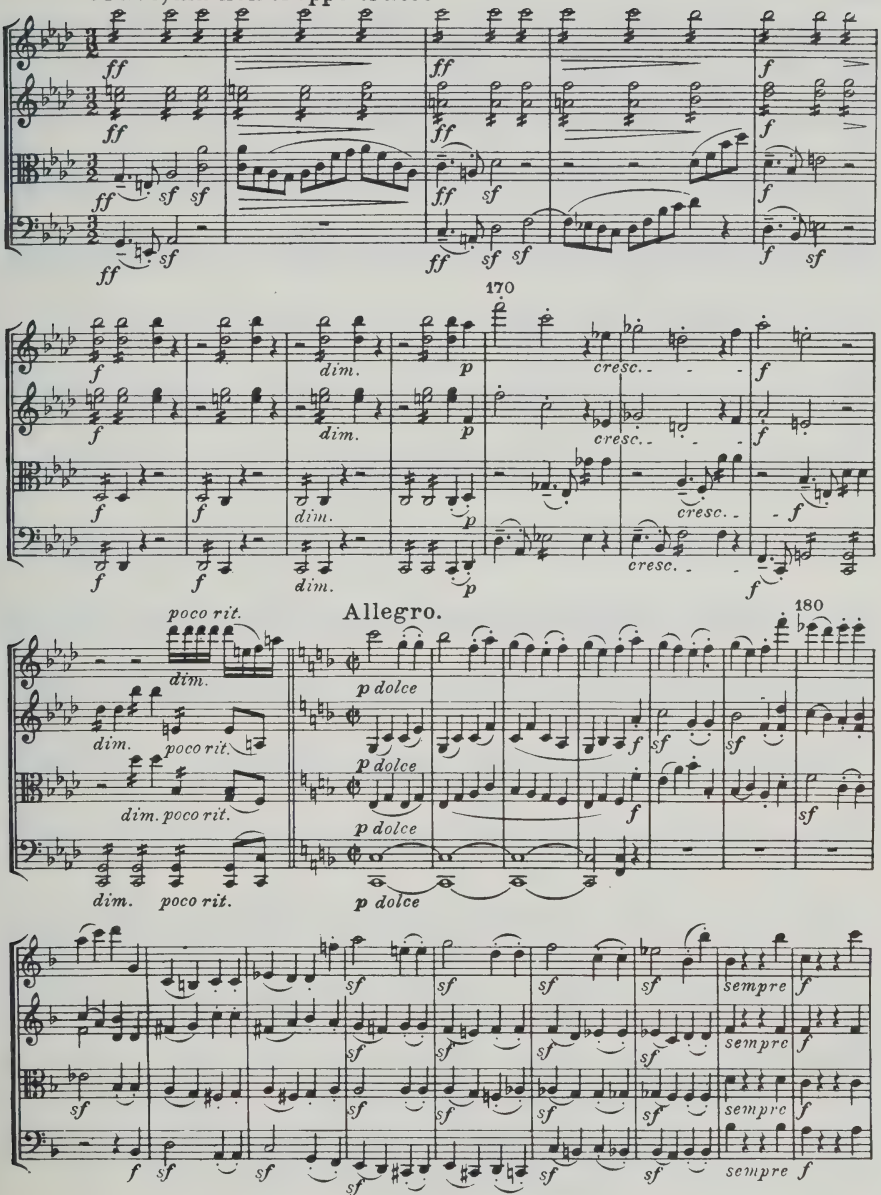
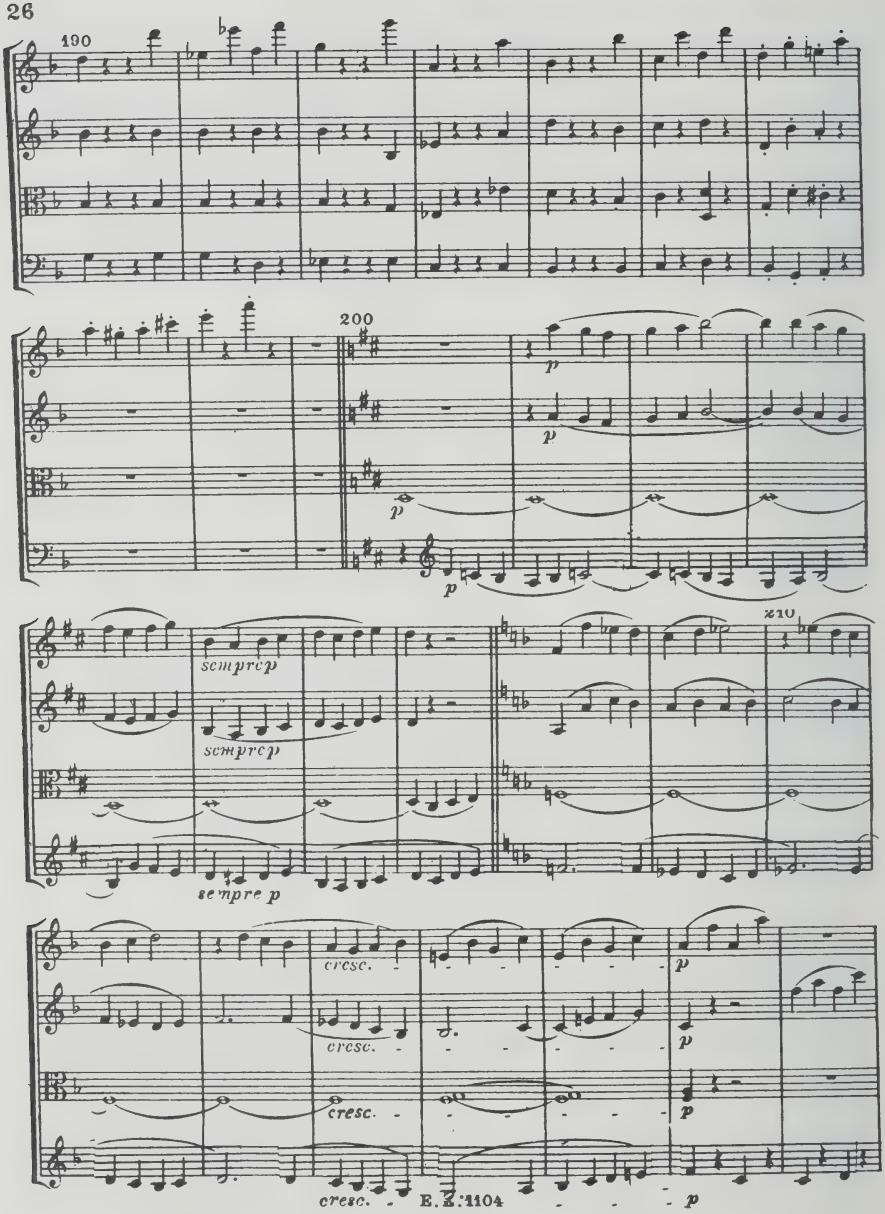
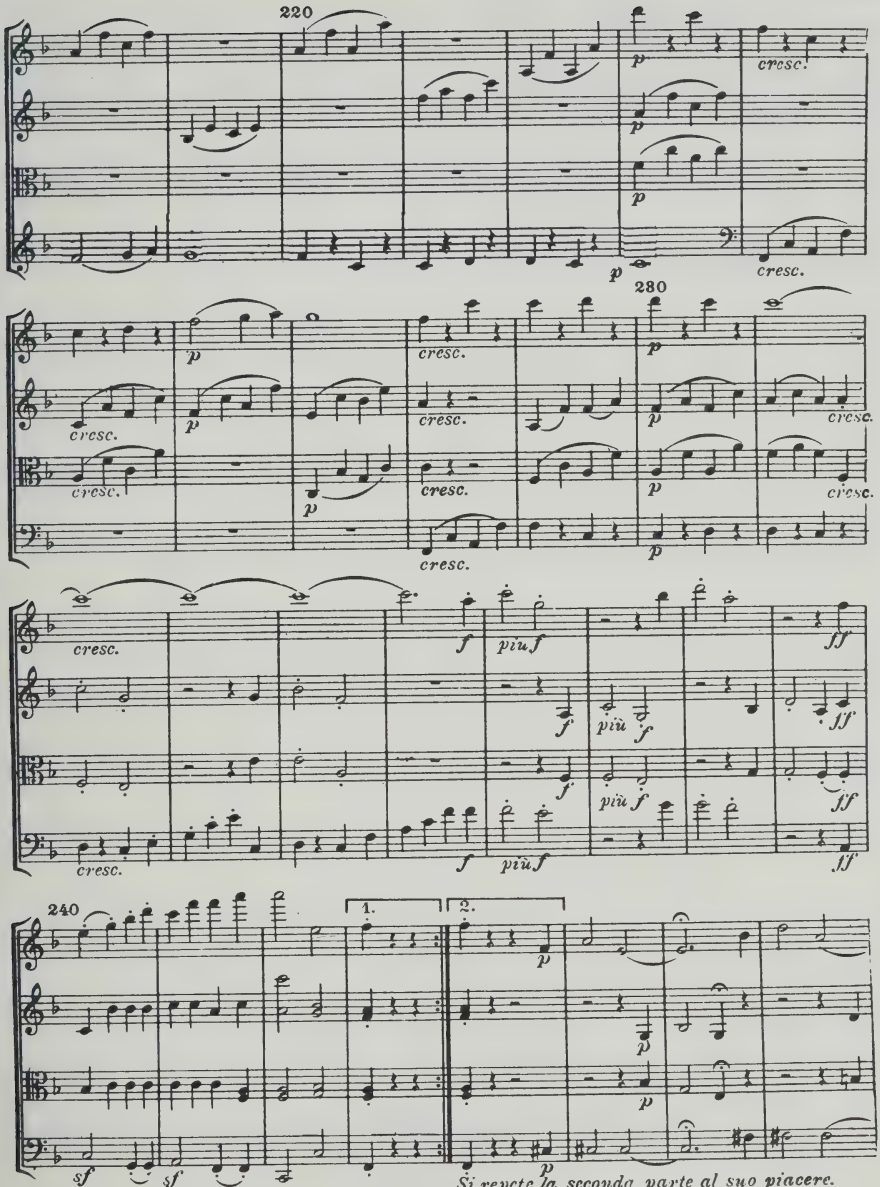
ff
80
1.
2.
sf

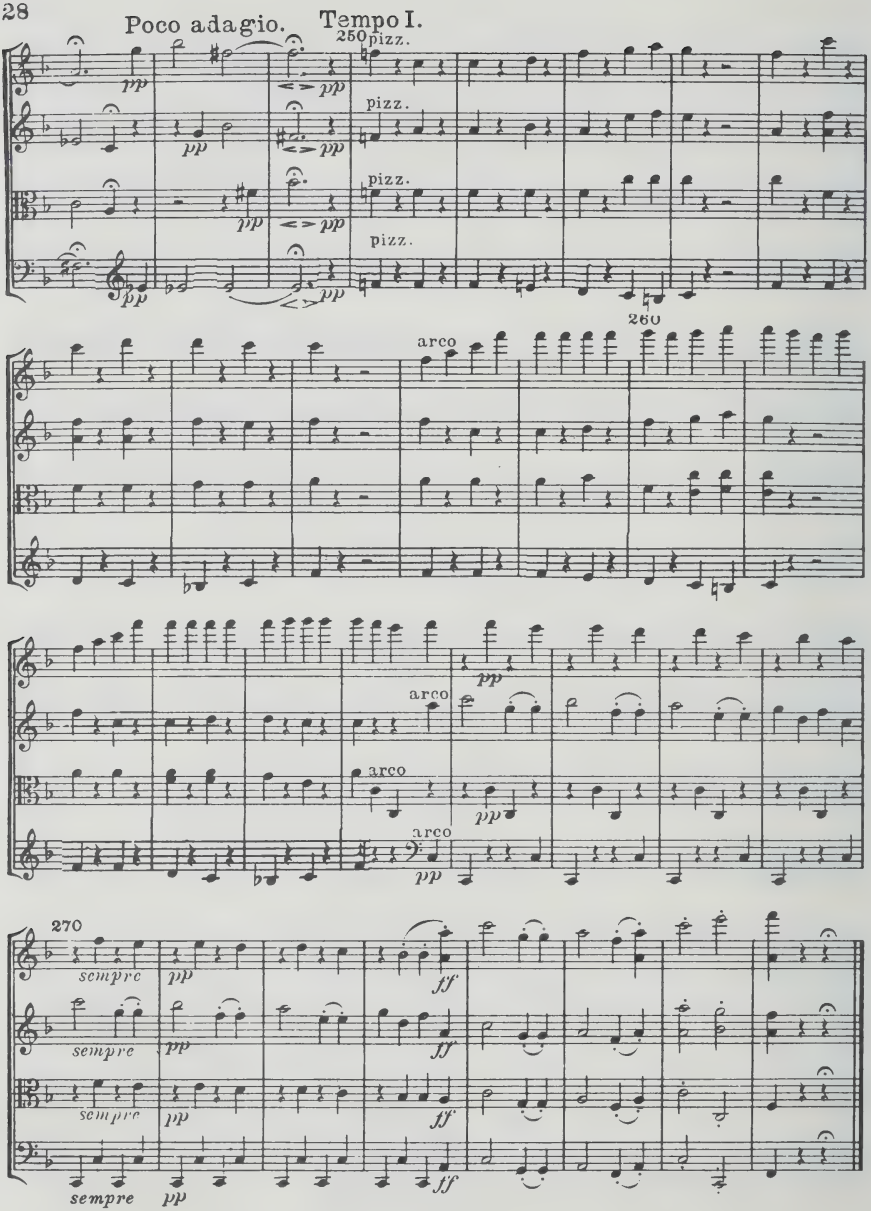

90
sempre
sempre p
sempre
100
sempre p
110
120
cresc.
E.E. 1104


130
cresc.
p
pp
140
tr
150
dim.
160
ritard.
in tempo
p cresc.


170
Allegro.
180
sempre


190
200
p
p
p
sempre p
sempre p
sempre p
cresc.
cresc.
cresc.
cresc.
p
p
p
p


220
cresc.
280
1.
2.
Si repete la seconda parte al suo piacere.


Poco adagio.
Tempo I.
250
pizz.
pizz.
pizz.
pizz.
260
arco
arco
arco
arco
270
sempre
sempre
sempre
sempre

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